



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

JUNE/JULY 1996



INSIDE: ♦ Television at the Archive
♦ Festival of Preservation
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♦ News & Notes

A 1940s television set, part of
the Archive's Television Technology and Design Collection.

**MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES**



TOWARD A NATIONAL PLAN FOR TELEVISION PRESERVATION

The Archive welcomed the hearings recently organized by the Library of Congress in Los Angeles and New York, beginning a process that will lead to the development of a national plan for television preservation. Excerpted from my own comments are few proposals.

1) Public archives are in the middle—having to respond to the myriad demands of users on the one hand and the interests of copyright holders on the other. Thus, as a national plan evolves, we should look at the archives across the country as in fact a network of archives, providing for the exchange of materials—whether via inter-archival loan or via new telecommunications technology—so that nationwide access is possible, yet guidelines insure that the copyright owners are protected.

2) Television is at once a popular art form distinctive to this century; a document of our history; a political force that influences our attitudes toward politics; a cultural artifact that we pass on to the future; a commodity on the market—and, on an individual level, the pegs on which we hang our own memories. Thus, with this plurality of uses in mind, a public archive should strive to cast its net as broadly as possible in acquiring material. Given the vast quantity of material, we should explore the possibility of a more extended division of labor among the nation's archives in the areas of acquisition and preservation, so that more material can be saved cost-effectively.

3) Public archives have in their collections "orphan productions"—television programs for which there is no clearcut commercial body to defend the interest. This includes early television, much of it in kinescope form; a vast amount of television produced by companies that no longer exist; materials in the documentary area; and the collections of the master documentary filmmakers. Thus, "orphan" television should be given priority for preservation.

4) We are all committed to preservation, but in television the term is ambiguous. Given the special complexities of television, with materials ranging from early kinescopes to a range of videotape formats, there is a real need to define preservation.

A differentiation must be made between retrospective and prospective

preservation strategies. Retrospective strategies deal with the first fifty years of television history, and are the special province of the public archives. Prospective preservation is ideally done at the time of production, and involves a close working relationship between archives and industry in the establishment of standards. Moreover, given the rapid obsolescence of television technology, special attention must be given to the preservation of television technology. Finally, we must examine new digital technologies for preservation—especially in the cash-strapped context of public institutions.

5) We are not alone. Public archives are part of a community of institutions involved in television preservation. Some, such as UCLA, are extensive in their collections. Others are more specialized, dealing with local television news, political commercials, advertising and so on. The national collection is thus at a plurality of institutions, philosophically diverse, geographically dispersed, which share a common commitment.

6) Finally, not only are we not alone, we can't do it alone. The public institutions confront decreasing budgets, and fundraising is more difficult than ever. A public/private partnership must be at the core of the development of a national plan. The television industry and the archives need one another. The public institutions are a way for the industry to serve the public interest by providing risk-free access to the history of television. And the public institutions, by foregrounding what is most interesting in the history of television, have helped to sustain and maintain that history as part of the collective memory. Conversely, without the industry, the archives wouldn't have the holdings, nor would they have the ability to make these materials accessible.

It is imperative that a National Television Foundation be created as a partnership between the private sector on the one hand, and the government on the other, on behalf of the entire system of archives across the country. This working partnership is essential, because all the discussion is abstract unless there are resources to carry it out.

*Robert Rosen
Director*

TELEVISION ARCHIVE AT

by Dan Einstein and Cornelia Emerson

HISTORY

FOR THIRTY YEARS, UCLA HAS BEEN A LEADER IN THE ACQUISITION AND PRESERVATION OF HISTORIC TELEVISION.

During that time, one of its great strengths has been its alliance with the Academy of Television Arts and Sciences, whose initial gift of classic kinescopes has been complemented by the yearly donation of Emmy nominees to the Archive.



TELEVISION PIONEERS

PIONEERS OF TELEVISION'S PAST ARE BEING VIDEOTAPED FOR THE FUTURE.

The UCLA Film and Television Department, with a grant from the Scheuer Foundation, has launched an ambitious oral history project to document some of the personalities of the first fifty years of television. Videotape interviews with director Delbert Mann, producers Martin Manulis and George Schaefer, former NBC Chairman Pat Weaver and writer Gore Vidal have been already completed.



PRODUCTION

THE ARCHIVE THROUGH ITS HEARST METROPHONE NEWSREELS IS PART OF FILM AND TELEVISION PRODUCTION.

In the past decade, footage has been used in more than 4,200 productions—dramatic television series ("Homefront," "Brooklyn Bridge"), historic television documentaries ("Baseball," "Eyes on the Prize"), news and public affairs television series and specials, sports programming, special events programming and music videos, as well as theatrical films ("Forrest Gump").



UCLA: 30 YEARS OF LEADERSHIP

ARCHIVE • June/July 1996

THE COLLECTION

UCLA HOLDS ONE OF THE LARGEST COLLECTIONS OF AMERICAN TELEVISION IN THE WORLD.

The 60,000-title collection ranges from late 1940s kinescopes to shows as current as today; from national to local programs; from news to entertainment. Some of the highlights are the ABC Collection, the Jack Benny Collection, the Hallmark Hall of Fame Collection and the Loretta Young Collection. Other significant collections have come from Steve Allen, Phil Silvers and Ann Sothern.



ACQUISITIONS

THE TELEVISION COLLECTION CONTINUES TO GROW.

Thanks to the generosity of networks, studios, production companies, advertising agencies, individuals working in the television industry, and private collectors, approximately 2,000 new titles are added to the television collection each year.



TELEVISION TECHNOLOGY AND DESIGN

THE HISTORY OF TELEVISION IS THE HISTORY OF ITS TECHNOLOGY, AND UCLA HAS IT COVERED.

One of the very first television receivers in Los Angeles and hundreds more pieces of historic television equipment for both home and studio use are part of the Archive's unique collection of television technology and design.

STORAGE

THE TELEVISION COLLECTION IS HELD IN A BRAND-NEW, STATE-OF-THE-ART FACILITY.

A new temperature and humidity-controlled, earthquake-protected storage facility on the UCLA campus is the television collection's permanent and secure home.



PRESERVATION

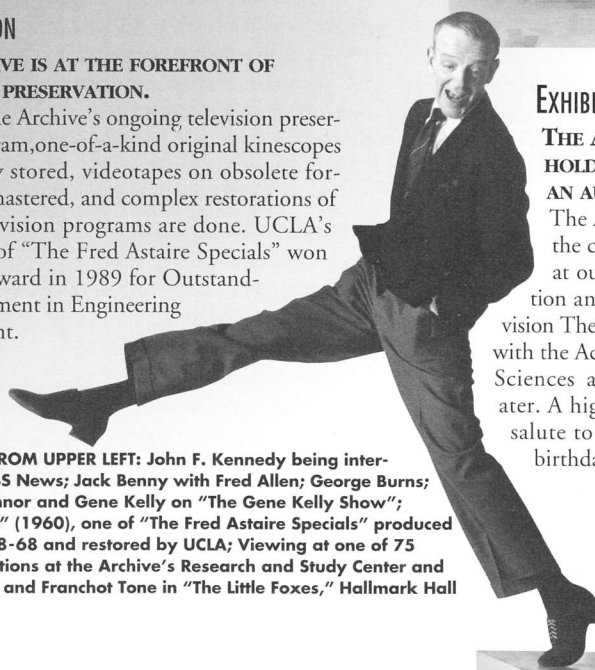
THE ARCHIVE IS AT THE FOREFRONT OF TELEVISION PRESERVATION.

As part of the Archive's ongoing television preservation program, one-of-a-kind original kinescopes are carefully stored, videotapes on obsolete formats are remastered, and complex restorations of historic television programs are done. UCLA's restoration of "The Fred Astaire Specials" won an Emmy award in 1989 for Outstanding Achievement in Engineering Development.

EXHIBITION

THE ARCHIVE'S TELEVISION HOLDINGS COME ALIVE BEFORE AN AUDIENCE.

The Archive shows television from the collection to the public—both at our annual Festival of Preservation and through the Archive Television Theater, presented in conjunction with the Academy of Television Arts and Sciences at the Academy Plaza Theater. A highlight of the past year was a salute to George Burns on his 100th birthday.



RESEARCH

THE ARCHIVE IS ONE OF THE WORLD'S PREMIER CENTERS FOR TELEVISION RESEARCH.

The more than 13,000 people who consulted the Archive's holdings at the Research and Study Center (ARSC) last year came with a variety of cultural and intellectual agendas. They were: researchers writing books

and articles for scholarly and popular publications; writers, directors and other creative people from the entertainment industry interacting with work from the past; public policy makers concerned with the way media affects our lives; students from all disciplines for whom moving images are a key form of documentation. If you would like to consult the Archive's holdings, please call (310) 206-5388.



CLOCKWISE FROM UPPER LEFT: John F. Kennedy being interviewed for CBS News; Jack Benny with Fred Allen; George Burns; Donald O'Connor and Gene Kelly on "The Gene Kelly Show"; "Astaire Time" (1960), one of "The Fred Astaire Specials" produced between 1958-68 and restored by UCLA; Viewing at one of 75 individual stations at the Archive's Research and Study Center and Greer Garson and Franchot Tone in "The Little Foxes," Hallmark Hall of Fame.

1996 FESTIVAL OF PRESERVATION



Humphrey Bogart and Lauren Bacall in "The Big Sleep" (Howard Hawks, 1946).

by Donna Ross

Put the blame on the UCLA Film and Television Archive for restoring one of the sexiest film noirs, "**Gilda**," which features the sizzling musical number, "Put the Blame on Mame." "**Gilda**" opens this year's Festival of Preservation at Melnitz Theater on June 27. The evening is sponsored by American Movie Classics (AMC) and hosted by its on-air personality Nick Clooney.

To honor the 50th anniversary of the release of "**Gilda**," Sony Pictures funded the improved preservation of a film previously safeguarded by the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division. Much of the original camera negative, in rough condition, survives due to conservation efforts on the part of the Library of Congress. The Preservation Staff at UCLA borrowed the negative, as well as a nitrate duplicate negative from the National Film and Television Archive (NFTA) at the British Film Institute, to combine the best portions of both to create a new safety negative and projection print.

Closing the Festival will be another celebrated film noir, "**The Big Sleep**," starring Humphrey Bogart and Lauren Bacall, directed by Howard Hawks from a novel by Raymond Chandler. The version to be screened, never before seen in 35mm, was completed in 1945, but not released. "The Big Sleep" as we know it today was finally released in August 1946, but included cuts and added

scenes in seven of the 1945 version's twelve reels. A complete master positive (fine grain) of the 1945 version survived in the Warner Bros. collection at UCLA, along with a set of fine grains for the altered seven reels to which changes had been made in 1946. UCLA recently preserved the complete 1945 and 1946 versions by copying both sets. UCLA Preservation Officer Robert Gitt will compare scenes from the 1945 and 1946 versions following the screening. The project is jointly funded by Hugh Hefner; Dini, Les and Kevin Ostrov; and the British Film Institute.

The silent film "**Romola**" screens June 30. Directed and produced in 1924 by Henry King, it stars Lillian and Dorothy Gish, Ronald Colman and William Powell. The Preservation unit pieced together the best surviving, very fragile 16mm prints made in the 1930s from the original camera negative, and enlarged them to create a new 35mm negative. "A combination of high qual-

ity lenses, the skill of Cinetech Lab technicians and an excellent 16mm print image gave us remarkable results," Gitt said. "It proved we can get an excellent blowup from a 16mm print—something we were reluctant to do with lesser technology and skill." The Stanford Theatre Foundation owns the original material and funded the preservation.

Basil Rathbone and Nigel Bruce return as Holmes and Watson in two Sherlock Holmes features, "**The Scarlet Claw**" (1944) and "**Sherlock Holmes and the Secret Weapon**" (1943), which screen July 14. Roy William Neill, the usual director for the series, also co-scripted "The Scarlet Claw," moodily set and photographed. "The Secret Weapon" features the first appearance of Professor Moriarty and pits Holmes against Nazi spies in the recovery of a kidnapped inventor. The pair represent further collaboration with the NFTA, which again provided a duplicate negative to supplement original negatives in UCLA's collection.

The two films were preserved with support from Hugh Hefner.

The 1933 Ernst Lubitsch film "**Design for Living**," a sophisticated comedy about a ménage à trois, with Miriam Hopkins, Fredric March and Gary Cooper, screens on June 28. It is paired with "**The Scoundrel**," directed by Ben Hecht and Charles MacArthur from 1935. A double bill of Lubitsch musicals starring Jeanette MacDonald are showcased on July 6. "**The Love Parade**" (1929) gracefully crosses the musical styles of operetta and revue, with Maurice Chevalier and MacDonald in her film debut. In "**Monte Carlo**" (1930), Lubitsch exercises his "touch" in a film about love, gambling and money, co-starring Jack Buchanan.

Festival fare on July 7 includes "**If I Were King**," directed by Frank Lloyd and scripted by Preston Sturges. It stars Ronald Colman, Francis Dee and Basil Rathbone in a story about a poet-rogue in the court of King Louis XI. Also scheduled is "**The Bridge of San Luis Rey**," directed by Rowland V. Lee and starring Louis Calhern, Lynn Bari, Nazimova and Akim Tamiroff. An adaptation of Thornton Wilder's Pulitzer Prize-winning 1927 short novel, the 1944 film explores the relationship between five people who meet their doom on a collapsed bridge. The musical "**Song of the Open Road**," starring Jane Powell (in her screen debut), Edgar



Rita Hayworth in "Gilda" (Charles Vidor, 1946).

Bergen and Charlie McCarthy, and W.C. Fields will be paired with **"One Touch of Venus,"** starring Ava Gardner and Robert Walker on July 11.

This year's Festival features the Harold Lloyd classic **"Speedy,"** starring Ann Christy, Bert Woodruff and a brief turn by Babe Ruth as himself. The film had been previously preserved by the Harold Lloyd estate, but the new print provides further fine tuning adjustments. It screens July 13 with **"Ladies Night in a Turkish Bath."**

On July 14 there is a Janet Gaynor-Charles Farrell double bill featuring **"The First Year"** about the trials of a new marriage, and **"Tess of the Storm Country,"** a melodrama about a sea captain and his daughter. **"The Strange Affair of Uncle Harry,"** starring George Sanders, Geraldine Fitzgerald and Ella Raines, directed by Robert Siodmak, will screen July 19. The film depicts a suspiciously close relationship between brother and sister. The print boasts improved picture and sound

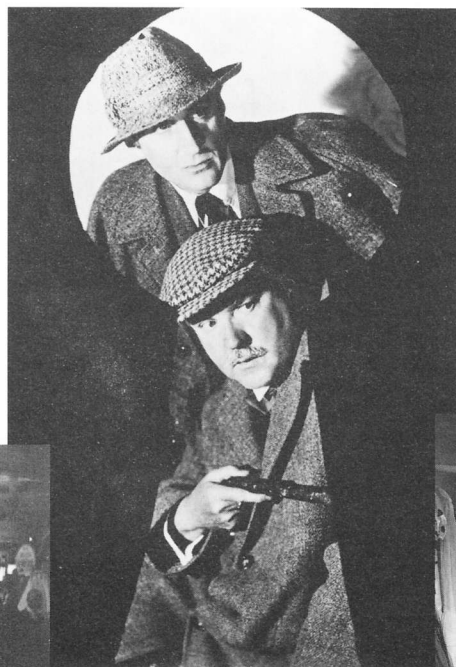


quality, thanks to better source material discovered since its original Archive restoration. The second film of the night is **"Specter of the Rose,"** a Ben Hecht work involving the world of ballet.

The Archive's Television Collection will be highlighted by a program called **"Four Presidents on Television,"** co-presented with the Academy of Television Arts and Sciences at the Academy's theater in North Hollywood on July 10. Over the years, the UCLA Film and Television Archive has preserved a number of telecasts featuring appearances by presidents. In honor of this election year, the Archive will present four such appearances, all preserved from original 2" videotapes. They include "The Jack Benny Program: The Harry S. Truman Show" from November 1959; "Dedication Day: NBC Washington Studios Dedication Ceremony" featuring President Dwight Eisenhower in May 1958, preserved from the oldest color videotapes known to survive. "NBC News Special Report: Nixon-Kruschev Debate" aired in July 1959; it was originally shot using color television cameras, recorded with color videotape machines, and broadcast on all three American networks. The Archive presents the debate with newly preserved original color footage replacing portions originally aired in black and white. The last segment, "John F. Kennedy Speaks to the Greater Houston

Ministerial Association," is a paid political broadcast that was run throughout Texas on a special 22-station network in September 1960.

On July 17, Newsreel Preservationist Blaine Bartell will present an evening of fully restored, complete Hearst newsreel issues dating from the ten-year period between 1929 and 1939 as part



(l. to r.) Paris department store specializing in selling gas masks. (Hearst Metrotone News, Vol. 6, No. 270, May 22, 1935); Basil Rathbone and Nigel Bruce as Sherlock Holmes and Dr. Watson; "Specter of the Rose" (Ben Hecht, 1946).

of the NEH-funded **"Prelude to War"** project. The first newsreel of the program—also the first sound newsreel produced by Hearst—shows British troops leaving Weisbaden, Germany after 10 years of occupation following World War I. Conversely, the last issue of the presentation takes place as Europe prepares for war just a week before the Germans invade Poland. In between are eight more complete newsreels with stories ranging from a Nazi book burning to a bike race inaugurated by Jimmy Durante.

In addition to films restored and preserved by UCLA, the Archive will salute the preservation efforts of its sister institution, the George Eastman House in Rochester, New York with four nights of screenings. On June 29, **"Fear and Desire,"** probably the standout program from Eastman House, was directed, photographed and edited by 22-year-old Stanley Kubrick in 1953. The second picture of the double bill is **"The Unholy Three,"** Lon Chaney's only talking film, released in 1930 and directed by Jack Conway. Chaney reprised one of his best performances in this remake of the 1925 Tod Browning silent film. **"Hoopla,"** a 1933 carnival drama directed by Frank Lloyd and starring Clara Bow, Preston Foster and Richard Cromwell, screens July 5 with Cecil B. DeMille's **"Northwest Mounted Police"** from

1940. It stars Gary Cooper, Madeleine Carroll, Preston Foster and Paulette Goddard. On July 12 is Eastman House's **"Peter Pan"** with Betty Bronson, Mary Brian, Esther Ralston and Anna May Wong; the James Barrie classic was directed by Herbert Brenon in 1924. Showing with it is **"Lonesome,"** directed in 1928 by Edward J. Montagne; the film stars Barbara Kent and Glenn Tryon in Universal's first talking picture. Screening July 18 are two silent German films: **"Ich kusse ihre Hand Madame (I Kiss Your Hand, Madame)"** and **"Die wunderbare Lüge der Nina Petrovna (The Wonderful Lies of Nina Petrovna)." Released in 1932 and directed by Robert Land, "I Kiss Your Hand Madame" features Marlene Dietrich as a young woman involved with a waiter, played by Harry Liedtke, who turns out to be a count. "The Wonderful Lies of Nina Petrovna," directed by Hans Schwarz in 1930, stars Brigitte Helm, Warwick Ward and Franz (Francis) Lederer in a**



love triangle between a Russian general, a lieutenant and the title character.

The UCLA-preserved films in the 1996 Festival were funded by a variety of institutions and individuals: the AFI/NEA Film Preservation Program, the American Film Institute Challenge Grant Program; the British Film Institute; the National Endowment for the Humanities; the Joseph Drown Foundation; Le Giornate del Cinema Muto (Pordenone); Hugh M. Hefner; the Louis B. Mayer Foundation; Dini, Les and Kevin Ostrov; the David and Lucile Packard Foundation; Sony Pictures Entertainment; the Stanford Theatre Foundation; and Taurus Film.

The Festival of Preservation is made possible by the generosity of the Academy of Motion Picture Arts and Sciences Foundation, American Movie Classics (AMC) and the National Endowment for the Arts. Thanks also go to corporate friends of the Archive which have supported the Festival by contributing a tribute page in this year's catalog: Armstrong, Hirsch, Jackoway, Tyerman & Wertheimer; Cinetech; Creative Artists Agency; Hugh and Kimberly Hefner; the Hollywood Reporter; the Kennedy/Marshall Company; LIVE Entertainment; Lucasfilm; Mandalay Entertainment; NBC, Panavision; PolyGram; Protech Film Vaults; Republic Entertainment, Inc.; Sony Pictures Entertainment; Turner Entertainment; and Warner Bros.



"Summer Snow," directed by Anna Hui.

Asian Pacific Festival Gains Support

The Los Angeles Asian Pacific Film and Video Festival, held from May 23–June 2, 1996, is in its eleventh year. As a reflection of its importance to the city's cultural calendar, the Festival is gaining broad-based support. The City of Los Angeles Cultural Affairs Department has made a special award of \$10,000 in support of the Festival through its Parades and Festivals category. This year, the California Community Foundation's Getty Trust Fund for the Visual Arts has also awarded \$5,000 to help the Archive produce the event. The Edna and Yu-shan Han Charitable Foundation donated \$2,500 to fund the presentation of films from China, Hong Kong, Taiwan and Chinese expatriate communities abroad. And the Japan Foundation Los Angeles Office made a "mini-grant" toward the screenings of Japanese films in the Festival.

Film Foundation Announces AMC Telethon Results

Comedy was king at AMC's Third Annual Preservation Festival held from October 2–8, and revenues from the fundraising telethon were up. The Film Foundation, created by Martin Scorsese to raise consciousness about the cause of film preservation, received the funds to distribute to its five member archives. UCLA's share, \$50,000, will be used for various film preservation projects. AMC's Fourth Annual Film Preservation Festival, dedicated to the American musical, will take place in early July.

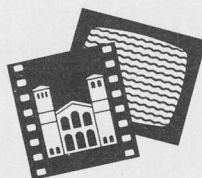
NEA Media Awards

The Archive has received a grant of \$21,000 from the National Endowment for the Arts through its Media Arts program. The grant will support public programming throughout 1996. This funding makes it possible to bring the diversity of alternative, archival and international cinema to the Archive's audiences.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

PRESERVATION CIRCLE

\$50,000 — *Save a color film!*

PRESERVATION CIRCLE

\$50,000 — *Save a black & white film!*

BENEFACTOR

\$5,000

SPONSOR

\$2,500

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\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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Box 951323
Los Angeles, CA 90095-1323
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Mayer Foundation Grant

The Louis B. Mayer Foundation has made a grant of approximately \$20,000 for film preservation at the Archive. The funds will be used for three Janet Gaynor features—primarily “Servants’ Entrance” (Frank Lloyd, 1934), and to finish work on “The First Year” (Frank Craven, 1932) and “Tess of the Storm Country” (Alfred Santell, 1932). This grant is part of a larger project to preserve and restore Janet Gaynor films, undertaken by the Mayer Foundation.

Sony Donation

Sony Pictures Entertainment has donated \$30,000 to the Archive. “The preservation and restoration work done by the staff of the Archive on Columbia titles is very important to us,” writes Sony executive Grover Crisp. The funds will continue to build the endowment which funds preservation and restoration of classic films from the Columbia Pictures library.

The Archive and Sony Pictures have partnered on several high-profile film preservation projects during the past year. “Gilda” (Charles Vidor, 1946) will be the opening night attraction in this summer’s Festival of Preservation.

Dorothy and Carl Anderson Fund

The Dorothy and Carl Anderson Fund, in the amount of \$30,000, has been established to benefit the Archive. Each year, the fund’s income will sponsor one evening screening in the Festival of Preservation. The endowment gift in memory of the Andersons was made by UCLA Philosophy Professor David Kaplan and his wife Renée. Carl Anderson was a motion picture art director and designer, who received Academy Award nominations for “The Last Angry Man” and “Lady Sings the Blues.” Dorothy Anderson was on staff at UCLA’s Student Psychological Services for over forty years.

Gramercy Gift

Gramercy Pictures has contributed \$10,000 to the Archive in connection with the “Carrington” benefit premiere, which was held November 2, 1995. The film, directed by Christopher Hampton, tells the true story of eminent Bloomsbury-era writer, Lytton Strachey (Jonathan Pryce), and his unconventional relationship with the free-thinking painter Dora Carrington (Emma Thompson). Producer Ronald Shedlo, a long-time friend, initially brought the project to the Archive, and we are grateful both for his and for Gramercy’s support.

Donor Profile: Hugh Hefner

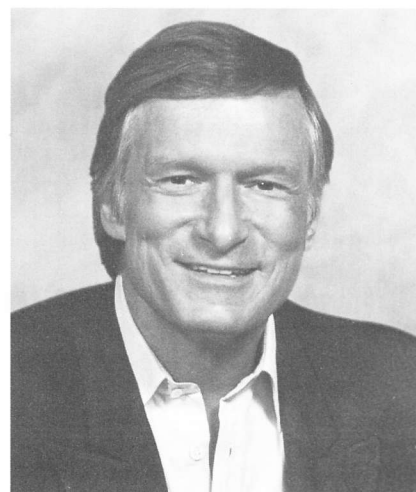
by Cornelia Emerson

Hugh Hefner needs no introduction. Founder and editor-in-chief of the world’s best-selling men’s magazine, he built a corporate empire encompassing nightclubs, hotels, resorts and casinos, book publishing, merchandising, a record label and a motion picture and television company. He has been one of the most important influences on American attitudes and thought in our century.

Plus, Hugh Hefner loves the movies. He has been quoted many times as believing that the United States’ most important export is “the American dream” as

communicated by films. His personal archive at the Playboy Mansion in Los Angeles’ Holmby Hills contains more than 4,000 feature films. Each weekend, he screens films at the Mansion for celebrities and personal friends. Friday nights are vintage classics, with Saturday night often devoted to silent films and Sundays to first-run features.

It was through those Friday night screenings that Hugh Hefner became acquainted with Archive Director Robert Rosen and the UCLA Film and Television Archive’s storehouse of classic films. Now Hefner is a leading champion for the cause of film preservation, funding a variety of projects to save classic films at the Archive.



Hugh M. Hefner.

Hefner ventured into film preservation by adding his support to that of the AFI/NEA Film Preservation Program for two early mystery movies, “The Spider” (William Cameron Menzies, 1931) and “Murder in Trinidad” (Louis King, 1934), both screened in the 1994 Festival of Preservation.

The 1995 Festival of Preservation featured another double bill of films saved with funding from Hefner. “Murder at the Vanities” (Mitchell Leisen, 1934), blending lavish musical numbers with a backstage mystery plot, and “Too Much Harmony” (Edward Sutherland, 1933), starring Bing Crosby in an important early role, demonstrate Hefner’s lifelong interest in music. (Among his many achievements, he founded the Playboy Jazz Festival in Chicago, the Playboy Jazz Festival at the Hollywood Bowl and most recently the Playboy Jazz Film Festival.) Carrying on the musical theme, Hefner has supported the preservation of a number of Vitaphone shorts featuring bands of 1920s—the Jazz Age.

Another Hefner enthusiasm is Sherlock Holmes. UCLA holds the complete series of twelve Sherlock Holmes films made by Universal Pictures from 1942 to 1946, with Basil Rathbone starring as the super-sleuth and Nigel Bruce as Dr. Watson. These endangered nitrate titles were on the verge of deterioration when Hefner volunteered to rescue six of the titles. “The Pearl of Death” (1944) and “The Woman in Green” (1945), both directed by Roy William Neill, screened in the Festival of Preservation last year. Two more Hefner-supported Sherlock Holmes films will be on the bill in 1996.

One fascinating project that Hefner will be helping to fund (along with the British Film Institute and Dini, Les and Kevin Ostrov) is “The Big Sleep” (Howard Hawks, 1946). The Archive is restoring a special pre-release version with additional footage that was edited out before the release. A slower, more expository version of a whodunit famous for not divulging who did it, this version sheds light on the working methods of a great director. Watch for it in the 1996 Festival of Preservation.

Literally dozens of other Hefner-sponsored preservation projects are being discussed and evaluated.

“My dreams come from here,” Hefner said in a recent magazine interview. “I believe that the dreams of the world come from Hollywood.”

A TRIBUTE TO JACK SKIRBALL



On January 16, a screening of "Shadow of a Doubt" (Hitchcock, 1943) in Melnitz Theater marked the first annual evening dedicated to the memory of producer Jack Skirball. The event acknowledged the School of Theater, Film and Television's appreciation to Mrs. Audrey Skirball-Kenis and The Skirball Foundation for their significant role in creating the Jack Skirball Film Archive Fund at UCLA. This \$3 million fund will help insure that our film heritage is rescued, preserved and passed along to future generations. About 250 friends of the Archive and the Kenises attended the reception and screening.



Far Left: Bob Rosen and Audrey Skirball-Kenis. Left (l. to r.): actor Norman Lloyd, Charles Kenis and Dean Gilbert Cates of the School of Theater, Film and Television.

Artists Rights Symposium

On February 15-16, at the Directors Guild of America, the Artists Rights Foundation sponsored the Artists Rights Digital Technology Symposium '96, focusing on "the death of copyright and the future of imaging" in light of the rapid development of new technologies. The panel on film preservation was moderated by Archive Director Robert Rosen. Panelists were cinematographer Allen Daviau; Michael Friend, director of the Academy of Motion Picture Arts and Sciences Archive; Roger Mayer, president and chief operating officer of Turner Entertainment Company; director Martin Scorsese; and Kenneth S. Williams, executive vice president of Sony Pictures Entertainment. (Scorsese was also honored at the Artists Rights Foundation John Huston Award dinner.) Panelists displayed a variety of lively opinions, but were in agreement about several things. Studios now see maintaining their own libraries as enlightened self-interest; but there is keen concern for the "orphan films," including newsreels, public domain films and other materials not under clear ownership. These are the special charge of public archives such as UCLA, where money remains an urgent need. Digital restoration techniques may hold great promise in correcting defects in a film's image and sound, but full digital preservation is much too expensive to be cost effective in the vast majority of instances. The task of preservation still begins and ends with the film negative.

Library of Congress Hearings

On March 6, Archive Director Robert Rosen gave testimony before a public hearing convened by the Library of Congress as part of a major study on "the current state of American television and video preservation." Curator Edward Richmond participated on the panel that heard the comments. In addition to the Los Angeles event, hearings took place in New York and Washington. The purpose of the study is to gather up-to-date information on issues relating to American television and video preservation. Holdings of television and video materials in the public and private sectors are estimated to exceed several hundred thousand recorded hours—containing some of the most important moving-image documents of the modern era. Yet no comprehensive inventory exists, the core programs that are critical to the national audiovisual heritage have not been identified, and there is no nationwide coordinated plan for placing materials in public archives for preservation and educational use. The study is expected to result in a report and national plan similar to "Redefining Film Preservation: A National Plan," released by the Library of Congress in 1994.

Russian Films in Focus

From January 19-20, the Archive hosted a number of international scholars at a conference entitled "American and Russian Film: A Post-Cold War Perspective." From the Institute of Film Research in Moscow came: Ludmilla Budyak, Elena Kartzeva, Victor Listov, Tatiana Simacheva, Vitale Tronynovskiy and Mark Zak. The U.S. participants were: Vida Johnson, Tufts University; Vance Kepley, University of Wisconsin; Yuri Tsivian, University of Southern California, Academy of Sciences of Latvia; and Denise Youngblood, University of Vermont. The moderators were UCLA Film and Television Professors Peter Wollen and Marina Goldovskaya, and Archive Director Robert Rosen. The conference was funded by the IREX International Research and Exchanges Board, a U.S. government agency. "Russian Americanism: Lev Kuleshov and his School," a public screening series that accompanied the conference, was supported by the Trust for Mutual Understanding.



Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.

ARCHIVE SPINS A HIGH-TECH WEB

by Donna Ross

What movies are playing at Melnitz Theater this weekend? What was the first Technicolor feature film? During which years was the Spanish Civil War fought? How can I license footage for my television documentary? Where can I view a copy of a rare silent film? Where can you find the answer to all these questions? If you have a computer, a modem and software that allows you to browse the Internet, you'll find the answer

to these questions and much more on the UCLA Film and Television Archive Website at Internet address <http://www.cinema.ucla.edu>. It went online February 29.

The Website was developed under the direction of Head of Research and Study Steven Ricci. "The Internet is an ideal medium for providing information about the Archive, its vast collections and complex set of activities," Ricci explained.

The site was constructed by Jim

Williamson, News and Public Affairs Assistant at the Archive Research and Study Center (ARSC). He learned the Internet protocols of HTML (Hypertext Markup Language) on his own without formal instruction. By visiting other Websites and observing their structure, he began to develop ideas and strategies for designing an appropriate tool for the Archive. "There's an amazing wealth of information within the Archive," Williamson said, "and this is a great way to share it. We've begun referring clients to the Website when they call for information. For many people, it's a more convenient way of getting their questions answered and for getting schedule updates."

Based on the Archive's structure, each departmental area has its own Web page or section. For example, a prospective client wishing information on stock footage costs can view the Commercial Services licensing fee schedule. A complete schedule of upcoming screenings at Melnitz Theater, including program notes, is available on-line. (Still photographs of film scenes, taken from the Archive's published Calendar, are uploaded onto the Web.) One page profiles the Archive's world-renowned preservation program. Another section introduces the Archive's film and television collections—and provides instructions for using MELVYL, the computer-based cataloging system for all the library collections of the University of California, on which the Archive's holdings are cataloged. Various types of media research facilities around Los Angeles, including their addresses and phone numbers, are made available.

Appropriate to the World Wide Web, the final product does in fact resemble a spider's web: the Archive's general purpose and description at the center, with interconnecting spokes spreading out to more specific and detailed information for the browser to select. It's a multilayered, cross-referencing tool.

Williamson updates and maintains the Website on an "as needed" basis, through Steven Ricci who supervises the Website project.

"We're always looking for ways to make it more dynamic, more captivating—less text based and more graphic. In the future, we hope to create a parallel site for high speed modem users who can take greater advantage of more information and better graphics. It's such a new medium and so dynamic, things can change overnight," Williamson said. "That's what makes it so exciting and so much fun."

INTEL RESEARCHERS OF THE MONTH

In November, Archive Head of Research and Study Steven Ricci and Film and Television Department Professor Stephen Mamber were honored by Intel Corporation as "Researchers of the Month." Ricci and Mamber are developing projects that organize rare archival and document resources within a multi-media environment.

Ricci's project, the Digital Newsreel Archive (DNA), began by placing a selection of digitized historic newsreels into an interactive environment. Navigational tools were then constructed to lead users through these resources. In its initial phase, the Digital Newsreel Archive will serve as a digital teaching prototype on one specific topic: the Spanish Civil War. It will make use of footage from the Hearst Metrotone News Collection, historical essays, time lines and lecture notes. One of the primary goals is to evaluate how educators can use such electronic tools for classroom teaching. The long-term goal is to make it possible for those teachers to incorporate their own notes into a network of moving image and documentary materials.

Mamber's project, which uses Alfred Hitchcock's "The Birds," is an experimental prototype that incorporates documents, storyboards, production reports and other elements to explore how such resources can be used within a digital framework. "The resources were drawn from the extraordinary collection of Hitchcock materials in the Margaret Herrick Library at the Motion Picture Academy's Center for Motion Picture Study. The project examines the surprising relationship between advanced digital techniques (such as 3-D walkthroughs and visual databases) and Hitchcock's approach to the filmmaking process.



Guernica in ruins symbolizes the Spanish Civil War, subject of Steven Ricci's teaching prototype "The Digital Newsreel Archive." (Hearst News of the Day, Vol 8, No. 268, May 12, 1937).

NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

Since December the Archive has added a number of new motion picture titles to its collection. From its own Preservation unit, the Archive received a 35mm safety projection print of "Hollywood, City of Celluloid" (ca. 1932). Frequent contributor **Robert Grant Dickson** provided numerous trailers for recent feature films including "It Takes Two," "Mighty Aphrodite," "Waiting to Exhale," "Under Siege 2," "Live Nude Girls," "Father of the Bride II," "Toy Story," "The Scarlet Letter," "Copy Cat," "Money Train" and "Powder." The Archive received from producer **Paul Jarrico** three prints of "Salt of the Earth," directed in 1953 by Herbert J. Biberman, one of the Hollywood Ten blacklisted in the industry as alleged Communist supporters. The **Stanford Theatre** recently relocated the portion of its 35mm acetate film collection previously held at Bonded Film Storage to UCLA. Short film titles included "Les Bornes Sont Rois," directed and written by Edmond Sechan, 1974; "The Calypso Singer," created, executed and illustrated by Paul Glickman, 1966; and "Krek," directed by Borijov Dovnicovic-Bordo, an animated short from the former Yugoslavia. Feature titles included "Les Deux Timides," directed by René Clair, 1928; and "The Italian Straw Hat," scenario and direction by René Clair, 1927. 16mm safety projection prints received from ABC Television include "Destination Moon" (Irving Pichel, 1950); "Heaven Scent" (Chuck Jones, 1956); and "Corn on the Cop" (Irv Spector, 1965). An organization called **Physicians for Social Responsibility** donated a variety of 16mm films, many which it produced, including: "In the Nuclear Shadow," directed and photographed by Eric Theirman, 1983; "The Last Epidemic: Excerpts from a Conference on the Medical Consequences of Nuclear Weapons and Nuclear War," in English and dubbed in Spanish; "Medical Implications of Nuclear Energy" (c. 1979, Helen Caldicott, M.D.); two prints of two versions each of "The Race to Oblivion" (Robert Churchill, c. 1982), a documentary hosted by Burt Lancaster; and "War Without Winners," made by famed director/director of photography Haskell Wexler in 1978. The organization also donated numerous 1/2" VHS videocassettes from their Healing the Planet symposia of 1989, 1990 and 1994 which featured such topics as "Ensuring a Habitable Planet," "Energy Strategies for Global Survival," "The Global Brain: Next Step in Human Evolution," and "Guns: The Roadblock to a Healthy Society." Recent Mexican films received on VHS videocassette from IMCINE, a large film distributor, included "Angel del Fuego (Angel of Fire)" (Dana Rotberg, 1992); "Cabeza de Vaca" (Nichola Echeverria, 1990); "El Imperio de la Fortuna (The Realm of Fortune)" (Arturo Ripstein); "Mi Querido Tom Mix (My Dear Tom Mix)" (Carlos Garcia Agraz, 1992); "Pueblo de Madera (Timber Town)" (Juan Antonio de la Riva, 1990); "Solo con tu Pareja (Love in the Time of Hysteria)" (Alfonso Cuarón, 1990); "El Ultimo Fin de Año (The Last New Year's Day)" (Javier Bourges, 1992).

Screenings

Because of the current relocation of the Archive's non-nitrate collection to the new SRLF II facility on campus, most loan activity has been suspended, with a few exceptions. The **Pacific Film Archive** in Berkeley screened the Archive's 35mm print of "Four Hours to Kill" (Mitchell Leisen, 1934) with Richard Barthelmess, Joe Morrison and Helen Mack on January 11. At the end of January, the Stanford Theatre in Palo Alto hosted a Leslie Caron retrospective and screened the Archive's print of "Father Goose" (Ralph Nelson, 1964) starring Caron and Cary Grant. The following 35mm acetate projection prints belonging to the William Wyler collection were screened between February 15-26 at the **Berlin Film Festival**: "These Three" (1936) with Merle Oberon, Miriam Hopkins and Joel McCrea; "Come and Get It" (1936) with Frances Farmer, Edward Arnold and Joel McCrea; "The Best Years of Our Lives" (1946) with Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Harold Russell; "The Westerner" (1940) with Gary Cooper and Walter Brennan; "Wuthering Heights" (1939) with Laurence Olivier, Merle Oberon and David Niven; "Jezebel" (1938) with Bette Davis and Henry Fonda; and "Funny Girl" (1968) with Barbra Streisand and Omar Sharif.



All Dressed Up and Nowhere to Go?

If you haven't already, why not put yourself or a friend on the Archive mailing list?

Just call 310-206-8013 and leave us your name and address. Live up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**.

With over 400 films playing annually at the Archive, there isn't a moment to lose!

Television Acquisitions

Recently, a wide variety of television programming has been acquired by the Archive. From the Academy of Television Arts and Sciences, on Betacam and 3/4" tapes, came 171 programs featuring nominees of the **47th Annual Los Angeles area Emmy Awards**. From the Network Group, three programs of the CBS early live drama series, "Nash Airflyte Theatre" with such stars as Grace Kelly and Frederick March. The **Mark Goodson Company** was the source for multiple game shows on 16mm film and kinescopes: "Beat the Clock," "I've Got a Secret," "The Name's the Same," "Player Hunch," "The Price is Right" and "To Tell the Truth." Also from Goodson came gave 46 episodes of the anthology series, "The Web," which ran from 1950-1954 on CBS, and in 1957 on NBC. Lastly, from Goodson, on 2" tape, came six episodes of the 1968 series, "The Don Rickles Show." Frank Goodman and Associates, gave VHS tapes of various episodes of the PBS series, "Mystery!" which include "Rumpole of the Bailey," "Poirot," "Inspector Morse" and "Maigret." Also included were two episodes of "**Masterpiece Theatre**" entitled "To Play the King" and "Doctor Finlay." On 3/4" tape, from David L. Wolper, came "Monte Carlo, C'est La Rose," a 1968 ABC special touring Monaco hosted by Princess Grace. Also on 3/4" tape, from von Zerneck-Sertner, two 1996 made-for-TV films: "Robin Cook's Terminal" and "No One Would Tell." From **Hallmark Cards, Inc.**, on D2 tape, "The Boys Next Door," a 1996 CBS Hallmark Hall of Fame presentation starring Nathan Lane, Mare Winningham and Courtney B. Vance. Finally, on 3/4" tape, from former ABC News producer Arum Boyajian, various segments from late 1970s broadcasts of "20/20."

Commercial Services

The Commercial Services division has provided and licensed archival newsreel footage from the Hearst collection to a number of network and syndicated television shows such as Entertainment Tonight, ABC's "20/20," NBC's "Dateline," Vin Di Bona's "World's Funniest Videos" on ABC, "The Dana Carvey Show" also on ABC, "Hard Copy," "Unsolved Mysteries," "Inside Edition," and KCET's "California's Gold" and "More Things That Aren't Here Anymore." Commercial Services continued to assist A&E's popular "**Biography**" program with footage on Judy Garland, Joan Crawford, Katherine Hepburn, Lucky Luciano and Fidel Castro. The division researched and supplied footage for three major awards shows: "The 68th Annual Academy Awards," "The 27th Annual N.A.A.C.P. Image Awards" and "The 10th Annual Comedy Awards." **Turner Classic Movies** was helped with footage for its "Private Screenings" program. Lifetime's "Intimate Portraits" series received footage on Natalie Wood. Archival footage from UCLA's vaults was furnished to all the major network news programs as well as news programs on AMC, VH1, MTV, KTLA, PBS, NHK Japan and the B.B.C. Hollywood footage was licensed to Nickelodeon for the opening night of "Nick At Night In T.V. Land." HBO tapped our vast baseball footage for its critically acclaimed telepic about Hall of Famers Jackie Robinson, Satchel Paige and Josh Gibson entitled "Soul Of The Game." CBS News used footage on World War II for its "**Walter Cronkite Remembers**" series. The Museum of Tolerance licensed footage on V.J. Day, and the new Skirball Museum used

footage on the Holocaust. The PBS series, "American Masters," licensed footage for an upcoming show on Mike Nichols and Elaine May. The Margaret Mitchell House, Inc. received some fascinating film on the 1939 Atlanta premiere of "Gone With Wind," which featured Mitchell plus screen luminaries Olivia De Havilland, Vivian Leigh, Carol Lombard and Clark Gable. Lucasfilm Ltd. used research footage for an upcoming episode of "The Young Indiana Jones Chronicles." Lastly, the United States Olympic Committee received footage from our comprehensive collection of Olympic highlights for an upcoming special entitled "100 Golden Olympians."

Travel

In February, Archive Director **Robert Rosen** traveled to New York for a meeting of archivists involved with Sony Pictures Entertainment, going on to Washington, D.C. for meetings at the Smithsonian. Programming Coordinator **Laura Kaiser** went to the **Rotterdam** Film Festival, and Head of Programming **Andrea Alsborg** attended the Sundance Film Festival. In April, Head of Research and Study **Steven Ricci** attended the **FIAF '96** Congress in Jerusalem, as well as the Executive Committee meetings beforehand. **Robert Rosen** also attended the FIAF '96 Congress. In late April and early May, Preservation Officer **Robert Gitt** visited several **Scandinavian** countries—making presentations and screening Archive-preserved films at the Norwegian Film Institute, the Swedish Film Institute and the Finnish Film Archive. Gitt also attended the FIAF Film Preservation Commission meeting at the Cinematheque Royale in **Brussels**.

Visitors

Lorenzo Codelli of the Ritrovato del Cinema Muto (**Pordenone**) Film Festival met with Head of Research and Study **Steven Ricci** during the spring. Other notable visitors were former Presidential candidate **Michael Dukakis** and actor **Pat Morita**. **Andrea Alsborg**, **Robert Gitt** and **Eddie Richmond** met with **Adrian Wootton** and **Marc Adams** from BFI on the South Bank, to discuss upcoming **Howard Hawks** retrospectives at the Archive and the **British Film Institute**. In April, **Alsborg** met with **Olexander Shpilyuk** from the Molodist International Film Festival, in **Ukraine** and in May with **Ally Derks** of the International Documentary Film Festival in Amsterdam. Another Archive visitor was **Dr. Andreas Reichert** of the University of Tübingen (Germany).

Staff Notes

In early February, Archive Director **Robert Rosen** spoke on film preservation to a group of UCLA retirees; and on February 9 he made a presentation at the Copyright Symposium held in Santa Monica. **James Friedman** has joined the staff of the Archive Research and Study Center, where he will be manager of the facility. **Lou Ellen Kramer**, Reference and Outreach Coordinator at ARSC, has left for a job at the Louis Wolfson Center in Miami, Florida. Programming Coordinator **Laura Kaiser** has transferred into the Reference and Outreach position. Preservation Assistant **Bobby Pappas** and Cataloging Assistant **Susan Shapiro** have left the Archive. Welcome to **Karen Gracy**, Cataloging Assistant, to **Jeff Hollis**, Archival Assistant, and to **David Pendleton**, Programming Coordinator.

SRLF II OPENS FOR BUSINESS

It's official. SRLF II is open for business, and the Archive's non-nitrate collection is moving in. The complex relocation process, transferring some 90,000 titles from the Archive's vaults in Hollywood to the improved humidity and temperature conditions at the Southern Regional Library Facility has been underway since February.

SRLF II itself was dedicated in a grand opening ceremony on March 27. Throughout the day, tours of the 87,000-square-foot facility displayed architectural innovations and the latest in space-efficient storage equipment and fittings. A buffet lunch followed dedicatory remarks by UC SRLF Director **Claire Bellanti**; UCSD University Librarian **Gerald Lowell** (chair of the SRLF Board); and UCLA University Librarian **Gloria Werner**.

Located at the northwest corner of campus at 305 DeNeve Drive near the dorms and residence suites, SRLF serves all University of California campuses in the southern region of the state including San Diego, Los Angeles, Irvine, Riverside and Santa Barbara. UCLA Film and Television Archive materials fill an

entire floor of SRLF II. One room of the Archive's floor will be set aside for the reference collection, with temperatures set at 60 degrees Fahrenheit and 45 percent relative humidity. Another room, designated for UCLA's preservation collection, including duplicate negatives, fine grains and other printing elements, will be kept at 45-50 degrees Fahrenheit and 40-45 percent humidity.

This initial phase of the Archive's move is expected to last through the end of May, and the second phase—the relocation of some 16 million feet of safety newsreel film, Vitaphone disks, and radio disks and tapes—is scheduled to be completed by the end of 1997. The remainder of the Archive's collection, primarily volatile pre-1950 nitrate prints or printing elements, will remain in specially equipped vaults at the Archive's Hollywood facility.

There will be no direct public access to film materials at SRLF. Researchers wishing to view materials will continue to do so at the Research and Study Center on campus or at the Hollywood location, depending on the format of the material.

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STRICTLY OZ: A HISTORY OF AUSTRALIAN FILMS

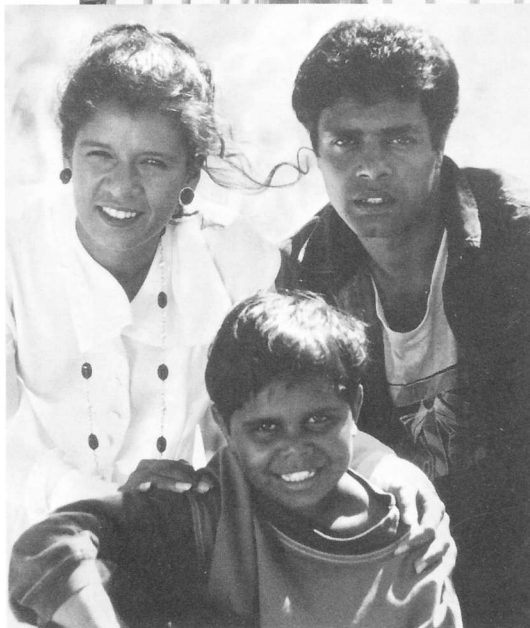
by Elisabeth Greenbaum

The UCLA Film and Television Archive and the Australian Film Commission recently presented the only West Coast showing of "Strictly Oz: A History of Australian Films." For nearly three months, the Archive played host to an impressive retrospective of Australian cinema, from the earliest of silents to the most recent work by emerging directors, writers and actors.

Despite the average American's often stereotypical notion of Australia being one long road through a desert, peopled with kangaroos and swaggering white hunters, it's the opposite that holds true. And never is the evidence of Australia's remarkable diversity more evident than in its rich cinematic history, which starts with "The Story of the Kelly Gang" (1906), one of the first feature films ever made.

For over a hundred years an active film culture has thrived in Australia; and as the country has developed, the industry has matured. New voices over the past few decades have created a shift from romanticized versions of Australia's history to an engagement with contemporary issues. The voices of women, Aborigines and individuals from the country's burgeoning multi-ethnic immigrant society continually reinvent and reinvigorate the concept of "national" cinema.

During the 1970s and 1980s, Australian cinema leaped into the international arena with such films as Peter Weir's "Picnic at Hanging Rock" and Fred Schepisi's "Chant of Jimmie Blacksmith." George Miller's "Mad Max" and "Mad Max 2 (The Road Warrior)" re-invented the post-apocalyptic



Jacqueline McKenzie and John Lynch in "Angel Baby," directed by Michael Rymer. "The Life of Harry Dare," directed by Aleksis Vellis, with Ulli Birve, John Moore and Aaron Wilton.

"normal/wholesome," suburban Aussie behavior. Other new directors such as Geoffrey Wright with "Romper Stomper" and "Metal Skin," and Rolf de Heer with "Bad Boy Bubby," continue to transform and critique the notion of what is "Australian."

Like Weir, Miller and Schepisi, Gillian Armstrong ("My Brilliant Career"), Jane Campion ("The Piano") and Bruce Beresford ("Don's Party") are some of Australia's best known exports. By expressing what is perhaps a highly individual, yet still Australian story-telling sensibility, these internationally known directors further contribute to cinematic culture as a whole.

road movie by turning the genre on its head. It was a particularly rich time for movies, setting the stage for some of the cutting-edge work of the 1990s.

Michael Rymer's award-winning 1995 drama "Angel Baby" opened the retrospective at UCLA. With its unsentimental portrait of two schizophrenic lovers, "Angel Baby" succeeds in challenging every expectation of what is considered

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

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